

Achim Kaufmann : Mnemon
Nuscope CD 1033

"...one of the best recordings I've heard all year."

Art Lange (Mnemon appeared on his top 10 list for the 2018 NPR Music Jazz Critics Poll)

"Achim Kaufmann's 'Mnemon' is an extraordinary piece of work, which sounds nothing quite like anything else. This, as far as I'm concerned, is to begin with one of the largest compliments which can be paid to a recording. (...) I am a huge admirer of Achim's playing, and even within his output, this album feels special."

Alexander Hawkins, pianist

"In each of the settings, Kaufmann finds propitious inroads for his meticulous technique, fleet angular attack, and keen harmonic ear. He has a knack for building his lines out motivic kernels which he fragments and dynamically rearranges with a fluid constructivist sensibility."

Michael Rosenstein (Pointofdeparture.org)

"There are too many incredible moments here to do this disc justice. It is one of the best solo piano discs in recent memory."

Bruce Lee Gallanter, Downtown Music Gallery

„Kaufmann's range is broader than Andrew Hill, broader even than Cecil Taylor across early and later career. (...) Certainly this is poetic playing with a depth that repays many repeated listenings.“!

Andy Hamilton, International Piano (UK)

„Dass jeder Akkord und Anti-Akkord bei Kaufmann zählt, das bezeugt seine Soloaufnahme auf äußerst dringliche Weise. (...) *Mnemon* ist eine Visitenkarte des Solisten, und zugleich eine Einstiegsdroge, die den Einstieg in dessen Kosmos gewährt. (...) Jedes Stück gerät anders, wenngleich stimmungsmäßig in sich geschlossen; nichts scheint unmöglich, nur dass es langweilig wird, das bleibt ausgeschlossen.“

Gabriel Aniol, Jazz Podium (D)

„An undoubted master of the piano, he is at the same time a creator of highly inventive music, not a show-off or pretentious poser, as the present – still or once again – has quite a few to offer. (...) Bebop's supreme pianist Bud Powell sends his far away, but clearly detectable radiations in *The Temperature of Distance. Between a Window and Freedom* is a juxtaposition of sound complexes of contrasting characteristics, not unlike Stockhausen's basic concept of *Gruppenkomposition* first introduced in his commentary to *Klavierstücke I*.

Georg Graewe, from the liner notes